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do on a proportionate scale, and there is reason to believe that others will follow her example. Art museums are, it is true, a modern product, but they are fast becoming a factor in the lives of the people. It will not be long before an art gallery is thought as much a necessity to a city as a public library is today. If literature and music are supplied freely why not pictures and other expressions of art? The present need is for appropriate buildings. Referring to the value of owning such a building Mr. Wm. M. R. French, at the dinner given in Minneapolis at which pledges for the new museum in that city were made, said: "The question naturally arises as to where you will get your collections if you build at once. It will not be difficult. Nothing is better than casts from antique sculpture, and they cost but comparatively little; photographs, of course, are wonderful revealers of art; transient exhibitions can be had without difficulty; and, furthermore, a building has attractive powers if it is fireproof—gifts will come. Within seven years the Chicago Art Institute has been fortunate enough to secure three of the six most important private collections in Chicago. Indeed, we have had many gifts and none of the donors has, I believe, regretted his generosity." This testimony, coupled with Minneapolis's endeavor, will be found impressive. To establish an art museum does not of necessity require large expenditure and its upkeep need not be costly. Many museums have begun modestly; indeed even the Metropolitan Museum is developing in accordance with a progressive plan, wing after wing being added to the main building as need arises. In Minneapolis the land has been given to the city and the Museum building will likewise be a municipal possession, but the management of the Art Museum will perpetually rest in the hands of the Art Society. It will in this way be a work for the people by the people. It was not very many decades ago that Art Museums were scarce in the east—it will not be many years, one can safely prophecy, before they will be numerous in the west.

## NOTES

MINNEAPOLIS'S  
ART MUSEUM

Minneapolis is to have an Art Museum. Ten acres of land admirably located have been given as a site and over four hundred thousand dollars contributed toward a building fund. Probably no city ever seized upon the museum idea with more vim and certainly few projects for the public good have been put through with greater expedition. It was announced in the last issue of ART AND PROGRESS that a campaign had been instituted for the establishment of an Art Museum, but before the magazine was off the press the thing had been virtually accomplished. The credit belongs to the Minneapolis Society of the Fine Arts, an organization formed a little over twenty-five years ago to promote the development of art in Minneapolis. In December the president of this Society, Mr. Edwin R. Hewitt, returned from abroad, where he had been making a special study of art museums, and urged the establishment of a city museum in Minneapolis. Mr. Hewitt's plan was that this museum should not merely house paintings and sculpture but the various crafts and that it should be a building in which every citizen of Minneapolis should have an interest. On these lines the campaign was planned. The officers of the Society of the Fine Arts not only entered heartily into the work of arousing interest and gaining supporters for the project but sought the co-operation of other local organizations. Tentative plans were drawn and expert advice secured. The Minneapolis, University, and Commercial Clubs, and a number of business men, were rapidly enlisted to take up the campaign for membership, the plan being to increase the membership of the Society to 2,000 at \$10 each and thus provide a maintenance fund. Blanks for this purpose were widely distributed. The latter part of December Mr. E. J. Carpenter, the vice-president of the Society, went to Chicago to consult with the officers of the Art Institute of that city, and invited Mr. Charles L. Hutchinson, president, Mr. N. H. Carpen-

ter, secretary, and Mr. Wm. M. R. French, director, of the Chicago Art Institute, to visit Minneapolis with the object of furthering the interest in the museum scheme. The invitation was accepted and on January 10th a dinner was given at the Minneapolis Club in honor of the visitors, which was attended by 175 of Minneapolis's leading citizens. To those who had the good fortune to be present, this will ever remain a most memorable occasion. Neither in the speeches of the evening nor in the introductory remarks made by the presiding officer was any hint given that announcements of special import were to be made, so that when the letter of Mr. Clinton Morrison, offering as a site 10 acres of the Dorilus Morrison estate, in memory of his father, the first Mayor of Minneapolis, was read, there was for a moment complete surprise and then deafening applause. Quiet had scarcely been restored when a gift of \$100,000 toward the building fund by W. H. Dunwoody was announced, after which came a shower of smaller contributions. Mr. Charles W. Ames, of St. Paul, gave \$500 in token of the good will of a resident of St. Paul; Mr. John Pillsbury and his brother vied with each other in the generosity of their gifts. Within a few minutes over three hundred thousand dollars had been pledged, and before the end of the week the amount had been doubled. Splendid co-operation was promised by the Rotary Club which pledged itself to secure 1,000 annual members, or in other words an annual subscription of \$10,000. Enthusiasm is always contagious and in this instance the entire city seems to have been fired. Nothing was done, however, with ill-considered haste. The letter of gift of land was thoughtfully written and showed a careful consideration of the project with regard to the good both of the institution and the people. The gift of \$100,000 was conditional upon five hundred thousand being raised. The site of the future museum is two miles from the river on high ground and in the heart of a handsome residence section. It is proposed in the plans of the building to include an auditorium which will serve as

a lecture room, music hall, and general meeting place. Mr. Wm. M. R. French in his address dwelt upon the change which has taken place in recent years in the conception of a museum, the storehouses of a few decades ago being gradually converted into people's institutes. Mr. Charles L. Hutchinson spoke with enthusiasm of the work of upbuilding an art museum, assuring his hearers that while there were many attendant difficulties it was amply rewarding. "All the public-spirited citizens are not in the east," he said, and so indeed it would seem. Minneapolis has stepped into the front rank of progressive cities. Much credit is due Mr. Theodore J. Keane, who has been director of the Art Society of Minneapolis since January, 1910; to Mr. E. J. Carpenter, its vice-president; to Mr. Hewitt and others, but without the co-operation of the people of Minneapolis their efforts would have been unavailing. Great works like this must be the result of united effort. Rarely, however, has a campaign been so well planned—seldom has public response been so spontaneous.

#### ART IN PITTSBURGH

A reception was given Mr. John W. Beatty, Director of the Department of Fine Arts of the Carnegie Institute, by the Art Society of Pittsburgh, on January 24th, at which time an exhibition of Mr. Beatty's paintings was opened. Twenty-six canvases in all were shown, the majority of which were lent by private collectors. Among the number was "Plymouth Hills," purchased by Mr. William T. Evans for the National Gallery at Washington, and recently invited for the American section of the International Exposition at Rome. Mr. Beatty is less well known as a painter than as an etcher, but his landscapes stand with the best. The Art Society is holding, at the present time, a unique exhibition in the Carnegie Institute—an exhibition illustrative of the Industrial Arts of the Pittsburgh District—which consists of objects of artistic character made by amateurs and professionals, such as jewelry, ceramics, ornamental